CLASSIC ART

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CHARTS OF CLASSIC ART,

EMBRACING

Photographs and Descriptions,

OF THE MOST CELEBRATED WORKS OF

Ancient Greek Sculpture,

AND OF THE

MODERN MASTERS.

BY GEORGE COOKE, A. M.

"There is nothing beautiful which is not good."—Socrates.

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This Series of Charts,

DESCRIPTIVE of the most prominent works of Art, ancient and modern, has, to commend it to the favor of the Public, the obvious fact that such a work is needed. While attention is so earnestly, and we are happy to add, so hopefully, called to measures for obtaining valuable Art Collections, it is sadly true that the means of diffusing general intelligence respecting the Fine Arts are both very limited in extent, and inaptly employed.

The place which the Fine Arts hold in human history, their relations to general culture, to social and political science, as well as to the elevation of taste and morals, can be but imperfectly inculcated or understood, when the very names even of the Masterpieces of Antique, Mediæval, or Modern Art are scarcely known.

In the earnest desire to supply needed information in the simplest and most practical forms, this work has been prepared, that it may, in the parlor, the study, the school, present to the eye and the mind simultaneously, the monuments and facts around which discourse upon the Fine Arts naturally revolves.

Encouraged by the expressed approval of many of the most intelligent advocates of Art-Culture, as well as by a large circle of confreres in his life-long devotion to the cause of education, the author trustfully commends this, the first of a series of works here indicated, to all who love beauty and truth, and who sympathise with efforts however humble, to diffuse useful knowledge.

GEORGE COOKE.

Studio Building, Boston, 1871.

Art

"SHOULD incessantly strive to represent beauty, just as Nature strives incessantly to create it."

L'Art doit tendre sans cesse à représénter la beauté comme la Nature tend sans cesse à la produire.
Recherches sur l'Art statuaire. p. 145.

In poetry, philosophy, architecture, sculpture, painting,—in every department of literature and imitative art Greece surpassed all other nations, ancient or modern; and it is both in testimony and in explication of this excellence, that we are reminded of the high regard in which the Greeks held the perfectibility of man, and the zeal they exhibited in the methods and honorable rewards of successful individual culture.

Their culture of physical, intellectual, and moral manhood possessed a breadth and a refinement as preeminent as their beautiful statuary, the perfection of which can scarcely be said to have been approached by any sculptors of later times. They esteemed the perfection of the physical, and the elevation of the moral nature of man equally necessary to the welfare of the State. In the light of such example, and even in the blessed glow of that of Christianity with its holy and incomparable incentives, we must deploringly ask what is MAN in modern states? Of what appreciable value his beauty or his manly virtues? The modern no less than the ancient Republic, needs not people but men; and Art has a mission, not limited by ages or skies, which neither science, nor the best of social or political forces can fulfil. It brings us nearest to Nature; conserves, as science or doctrine cannot, what is beautiful, good, refining and inspiring, in the perfect works of God, and instructs, by methods the most effective and enduring,

both the intellect and the heart. For more than two thousand years, as expressed by a learned writer, certain pieces of marble, cut into resemblance to the human body, have held the admiration of the world. The Romans took them from the Greeks, as spoils of war, and confessed themselves conquered by the artists who wrought them.

Conspicuous amid wars and triumphal pageants, the most renowned of modern nations have accounted them among the precious fruits of victory, and gained or lost them in solemn public treaties, as cities and provinces have been gained or relinquished in the same negociations of peace. By common consent among Greeks, Romans and Barbarians, the very works of Nature herself have been compared to these wondrous productions of Art, to emphasize their beauty.

Such an interest as this cannot spring from any transient affection of our nature, and forms an unimpeachable testimony to the value of the Fine Arts, as an agency fit and essential to the work of a full, well rounded, public education.

Beauty was defined by the Sages of Greece, who thought for the ages, to be the perfect fitness of an object for its destined service. The doctrine of Plato, of Socrates, of Aristotle, Zeno, Pythagoras, and other great lights in philosophy concurred in this statement of the "*Beautiful Xenophen.*" "There is nothing beautiful which is not good, and nothing good which is not useful." "The knowledge of the beautiful would be useless, were it not also the knowledge of the good."

Zeno's definition of beauty was no mere expression of poetic grace when he called it THE FLOWER OF VIRTUE.

Among the Greeks extraordinary honors and even religious homage were conferred upon human beauty. The Spartans, negligent of all arts but that of war, appreciated this as an exalted merit. The gravest historians, as well as the philosophers and poets, extol men for their beauty. Pythagoras was called by his disciples a second Apollo, because of the perfection of his form. The *beautiful* Callias, the *beautiful* Xenophen, were common designations, in the schools. Statesmen even were gravely occupied with the art of *Callipaidæ*, or beautiful offspring, as a concern of the State.

This was not a blind and transient passion, which thus influenced peoples and legislators; it was an homage to a complete humanity,—to the physical energy which defended, and to the exterior and moral signs of the virtues which cherished and preserved Republics.

Beauty, thus gravely defined and considered, should be regarded, studied, appreciated as emphatically the high way of Nature to the knowledge and love of Nature's Creator, as well as to the loving comprehension of His marvelous handiworks, and the best estimate of the capabilities and the true glories of the creatures in *His image*.

Hence what better deserves the designation of *practical* than such acquaintance with the Fine Arts as may effectively arrest the thought, quicken the sensibility, animate the observation, correct the judgment, and inspire the affections, while science supplies the method, industry, and energy requisite for the soul's appropriation of the treasures of the material and spiritual world?

To please and to move us, to perfect the instinct of the Beautiful, as well as that of Justice, to incite love for amiable objects, by clothing them with all possible and truthful charms, to awaken generous passions and direct them to useful ends, is, in the words of the eloquent David, the purpose of the Fine Arts, especially of Painting and Sculpture.

The first step towards a useful knowledge of Nature, in any of her departments, is to observe the phenomena in which the important lessons lie; so it would seem reasonable, as an elementary step, that the great achievements of Art should be brought to a similar observation, in a simple, concise and truthful manner, addressed to the eye, as only photographs or casts can do, that the monuments and their names and histories, being comprehended, instruction upon this neglected field of valuable culture might find foot-hold, and public interest the more readily be gained, in its behalf.

APOLLO BELVEDERE.

This Statue of Apollo was found, in the 15th Century, at Antium, among the ruins of the ancient Palace of Nero. It is supposed to have been brought to that city by the returning army of Nero, and from the plunder of the Temple at Delphi. It received the designation of Belvedere, from its having been set up in the court of the Vatican at Rome, which bears this name. It was taken to Paris by Napoleon upon his conquest of Italy, but upon his downfall in 1815, it was restored to Rome. Heighth of cast, 7 feet, 2 inches.

The author of this celebrated statue is unknown, yet it is thought to possess decisive traces of the genius of the great Phidias himself, and to be in its conception, the *Phœbus Appollo* of Homer. No one of all the productions of ancient Greek art has excited such universal attention as this; and it is too well known to require analytical description in this Key; yet the following observations of Emeric-David, will be of interest while looking upon this masterpiece.

"The unknown sculptor was equal to his task. The figure being formed from a human model, is that of a man, but of one so beautiful that he seems a God. * * * The uneducated beholder, gazing upon it, is profoundly moved, and discovers within himself a depth of sensibility to the beautiful, of which he has been hith-

erto quite unconscious; while the connisseur in Art is astonished that no frequency of view or persistency in study brings one to an adequate appreciation of its perfections. It is a prodigous effect of sublimity of thought and fidelity of imitation. * * * Like the sun shining out from its depths of heavenly azure, APOLLO bursts upon the view, as he throws back his mantle, and pours a flood of light upon the scene of his presence. This act and attitude symbolizes the joyous succession of day to night, * * * youth and beauty dispensed to all the earth by the beneficent God of Day."

NOTE.—The opinion of Visconti, endorsed by Flaxman, that it was the work of Calamis, set up at Athens in memory of deliverance from a plague, is not, in our judgment, worthy of reliance.

G. C.

APOLLINO.

This very beautiful statue is not represented in the first series of Charts, yet some mention of it is appropriate in this place.

It is one of the most admirable and interesting of the old Greek sculptures; it is preserved in the Museum of Florence. Its height, 4 feet 9 inches. It represents Apollo in his youth, or the sun just before its rising,—the God we wait for and expect at the break of day; who *promises* light, and announces its approach by the suffusion of the fresh, sweet, quiet, yet wakeful twilight;—the same Pythian Apollo who, at mid-day sheds all his fires upon the observant Earth and vanquishes with his irresistible arrows the Ogres of darkness and Fiends of the pestilential marsh. The difficulties overcome by the Artist, as well as the magnificence of his conception, glorify the genius which produced this statue. Youth and divine completeness of character were to be represented in one figure, repose and intensity of action in suspense; the soft muscle, the attitude of unaffected carelessness, the transparent unconsciousness which marks adolescence, on the one hand, and on the other the dignity, the executive force, the energy of purpose, and the benign disposition of a super-human being, in readiness for the rapidly approaching moment of his advent upon earth.

He leans against a tree upon which his quiver is suspended; resting upon his left arm, his right foot pressing the ground,—the left leg bended, free to move; the point of this foot just touching

the earth. This poise of the body upon the opposite points develops a suppleness and grace which invest the statue with the full charms of actual life.

[For a good analytic description of this beautiful statue the reader is refered to note of the German Editor of Winklemann's History of Ancient Art, page 82, and to Recherches Sur L'Art Statuaire—Emeric David, page 211.]

VENUS DE MEDICI.

This world renowned statue was the work of *Cleomenes* of Athens, who lived about 200 years B. C. It was discovered near Tivoli in the 17th century, in eleven pieces, and was deposited in the palace of the Medici; whence it received the name it bears. Heighth, 4 feet, 11 1-2 inches.

The face has little expression, but the delicate and truthful perfection of the form, give it irresistible attractions. By its own powerful merits, as well as many distinctive traits, an almost universal conviction is enforced, that the same model served *Praxiteles* himself in his most famous production, the Cnidian Venus. It may at least be fairly supposed to be a repetition of a work of that great master, which was so much admired by both Greeks and Romans, that about one hundred supposed repetitions have been remarked upon by travellers.

The right arm and the lower half of the left are restorations by *Bandinelli.* In 1680 the statue was taken to Florence, where it has since remained, with the exception of the period between 1796 and 1815, during which time it graced the Louvre in Paris, among the gems of antique art gathered by Napoleon in his wars.

The left leg is supported by a Dolphin, on which are seated two Cupids, Eros and Anteros. These accessories seem to have been

introduced by the artist in allusion to the allegory of the origin of the Goddess; thus holding attention to her divinity while her earthly beauty was portrayed.

"Quel est l'homme qui, en considérant cette figure charmante, entraîné par une délicieuse erreur, n' ait pris pour une chair divine ce marbre palpitant, ce corps charnu ferme et voluptueux? Quel est celui qui ne s'est surpris rèvant le bonheur de Pâris ou croyant contempler du moins le modèle accompli qu' imitait Praxitèle? *Emeric-David, Recherches p.* 147.

VENUS VICTRIX, (DE MILO.)

This exquisitely beautiful, although sadly mutilated statue, was discovered in 1820, in the Island of Milo,—the ancient Melos. After much strife for its possession, it was secured and brought to Paris by the Marquis de Riviere, and subsequently becoming a national treasure, it was deposited in the Louvre in the year 1834. In pose and drapery, it differs very widely from the Venus of Coz, (assuming the proximate accuracy of the representation of the latter, given in Flaxman's Lectures,) yet many have affected to discover sufficient marks of resemblance to justify a reference to *Praxiteles* as its possible author, or at least to justify the inference that its wondrous excellences are due to some alliance with the genius of that great artist.

VENUS VICTRIX, (DE CAPUA.)

The Photograph of this precious relic of the *Celestial* Venus of the Greeks, is to be found in a subsequent Chart. Its outline however, is imprinted upon the binding of this.

The Venus *de Medici*, *de Milo*, and many others most familiarly known, represent woman in her terrestrial relations predominently, with such spiritual intimations as pertain to a refined sentimentality. This Venus however stands forth, the Goddess confessed. Something more than triumph over Juno and Minerva, at the judgment of Paris, inspires her countenance and pose. The

general expression is that of beneficent and energetic *dominion*, answerable to the conceptions of Virgil, and the worship of the descendants of Æneas in her temples, which recognized primarily her guardianship of the national honor and prosperity. Her face possesses exquisite sweetness of purely feminine benevolence, framed within a serene, almost stern consciousness of perfect wisdom and inflexible purpose in the control of her subjects' duties and interests. Says Winkelmann, "The Celestial not less than the Medician Venus, has, in her softly opened eyes, the expression of tenderness and love which the Greeks termed *liquid*—a look however entirely free from wantonness; for Love was regarded by the ancient Artists and intelligent Philosophers, "*as*, in the words of Euripides, *the associate of wisdom*."

This statue was found in the ruins of the theatre of the ancient Capua, in Greek marble, and set up in the palace of Caserta; at present it is to be seen in the Museo Barbonico, Naples. The arms are restorations. The author of the "Museo di Pittura e Scultura" explains the decision of the question of this restoration by saying, some maintained that it was the victory over Mars, others, that over Juno and Minerva, which is indicated by the statue. The latter view prevailed, and her diadem supposed to have been wrested from Juno, and the helmet under her foot being that of Minerva, indicate her double triumph at the Judgment of Paris. There are plausible grounds for believing that this beautiful statue is a masterly copy from an original by *Alcamenes* or *Praxiteles*, and that the Venus *de Milo* may be a copy from the same original. This, in the estimation of the best critics, is one of the most beautiful, as well as generally instructive of all the relics of antique Art.

VENUS D' ARLES.

The statue bearing this name was discovered among the ruins of the ancient Roman frontier city Arleate, upon the site of which the French city of Arles now stands, about 40 miles North West of Marseilles. It ranks, in the estimation of some Art-critics, higher than any of the antique figures of Venus. It graces the Imperial Museum of Paris. There would seem to be the same propriety for assigning the name *Victrix* to this, as to the *de Milo*. The allusion to the Judgment of Paris is certainly quite as distinct, and the surroundings of the statue in this old Roman city would indicate a culture of Grecian, as well as Egyptian antiquities quite consistent with the conjecture that this exquisite work of art was so interpreted by the people.

VENUS OF THE CAPITOL.

It stands in the Vatican at Rome, and prior to the discovery of *Venus de Medici* was considered without a rival in the claim of representing approximately the Cnidian *Aphrodite* of *Praxiteles*, or in its perfections of the female form. It was for a long time cherished as the most precious relic of the master-pieces of Greek Art. The accessories of this figure were conceived in the happiest manner. A Vase is placed near the figure supporting the garment about to be assumed,—a veil of the utmost delicacy of material, and grace of form; the arrangement of the folds of which displays the genius of the artist with surprising power, both as respects the beauty of the garment and its effect of heightening the light and animation of the figure itself.

The Venus of Cnidos, by *Praxiteles* holds the highest renown among all these chefs d' ouvre of Greek sculpture; and although we can not look upon that production of Art, so wondrous to the Greek artists themselves, its inspirations still live through a long line of Masters, down to *Thorwaldson* and *Canova*.

The Muschel–Venus in our chart, is a small antique figure, a very beautiful form, kneeling upon the shells of the sea-shore, whence its title in German language. It is preserved in the Louvre in Paris.

VENUS GENETRIX.

The Romans regarded Venus as the mother of their ancestors. On their medals which have the representation of the "*Genetrix*," the Goddess is seen in precisely the same pose and style of vestment which is seen in this statue; and the identification of the statue is consequently undoubted. The light and transparent drapery reveals the beautiful contour and graceful face of the Goddess, and the significant apple, received from Paris, is exhibited in her left hand. The head of the statue is "readjusted," in the phrase of Duchesne, but it is her own, and not a borrowed, or a modern one. The ears are pierced, confirming the fact, of the Ancient custom of adorning statues with costly ear jewels.

Cæsar, who had a special predilection for the worship of the Goddess from whom the Cæsars were traditionally descended, caused to be reared at Rome, a marble temple to Venus Genetrix. The dedication of this temple was interrupted by his assassination, at the moment he had instituted the College of Priests for the ceremonies of her worship.

The statue, for a long time in the garden of the Versailles, now stands in the Louvre, Paris.

VENUS OF THE BATH,

The introduction of the work of *Canova* into this Chart and in juxtaposition with the antiques of such renown, may appear in questionable taste. Yet for certain purposes of comparison, as well as the illustration *Canova* has afforded of his regard for the grand requirements of the Greek Statuary Art, it has seemed to me pardonable to place this Venus upon the same page with that of the *Capitol* and the *Genetrix*.

ANTINOUS.

This statue is in the Royal Museum at Berlin, and differs materially from the one in the Capitol Museum at Rome, especially in the absence of the symbols, or the apparel of the head and loins. This latter statue was found in 1738 in the Villa Adriana, near Tivoli, and was pronounced by Winklemann to be Antinous, although his opinion is not unhesitatingly received.

Antinous, the favorite of the Emperor Adrian, was drowned in the Nile in the year A. D. 122, and was supposed to have sacrificed his life to his loving service of the Emperor.

Adrian caused him to be enrolled among the Gods, causing also a statue and temple to be erected to his worship and the city of Antinoöpolis to bear his name.

His personal beauty, while living, was greatly admired, and this statue is very highly prized among artists; the selection of forms being quite generally preferred by them, to that in the *Apollo Belvedere*. The two statues belong to widely dissimilar subjects, and involve but little in common for the illustration of human beauty, and the comparison is often inconsiderately made.

The Antinous in our Chart, is in its kind, of incomparable beauty. Height of cast, 7 feet and 6 inches.

DORNAUSZIEHER.

Boy extracting a Thorn from his Foot.

This figure is one of the Art-treasures of the Vatican at Rome. Its chief interest, one rising to fascinating effect, consists in its perfect imitation of Nature. The model is not one of special beauty; a severe taste might have demanded a different choice of forms, yet the genius and the accomplishment of the sculptor commands universal applause. The figure is evidently a faithful imitation of the model chosen by the artist, and every line is one of simple, perfect truth. You have before you a real boy, in a position not only perfectly natural, but so difficult of deliniation, in the combinations of muscular and mental conditions, that the mind of the beholder is taken by surprise, and continues to gaze in astonishment at the power of the artist.

This figure affords an emphatic illustration of the relative value of simple, faithful imitation in the highest efforts of Art. It may be said that it is its *truth* alone which lifts this to such high rank in art. Height of cast, 2 feet 7 inches.

DIANA.

The Artemis of the Greeks is, in mythology, the twin of Apollo. The statues of this Goddess are numerous and represent, as do those of Apollo, various phases of character and legends of official action.

The Diana of Versailles, so called from the presence of the statue at Versailles, is the Huntress in the action of the chase. Heighth, 7 feet and 2 inches.

Antinous.

Der Dornausziehe[illegible]

The DIANA GABIA, so named from the collection in which this admirable figure is preserved, is the representation of purity, and guardian watchfulness, over the peace and safety of the world. She is adjusting her garments, about to go forth, as the Moon, on her nightly mission to protect men and flocks during the hours of sleep, as well as to shield the growing grain from all the evils which dwell in darkness.

This representation of the Goddess is a favorite one with Artists, and with all lovers of the almost infinite grace and power of the Grecian Statuary. The repose of this figure, so charming in itself, is like the shade in a painting, the means of revealing an intense energy of purpose, and a glowing animation. The original of this statue stands in the Museum at Berlin, height 5 ft. 5 inches. As a piece of Parlor ornamentation, it can hardly be excelled in qualities of permanent interest and instruction.

CERES.

AMONG the many statues of Ceres, in the several Museums of Europe, purporting to be restorations of Antiques, it is very difficult to determine the genuineness of any, in marble, unless it be the figure which stands in the Villa Borghese. The one selected for our Chart stands in the Museum of Cassel. It is very beautiful, and of a suitable size to adorn either the dining hall or library, 3 ft. 4 inches. The coronal wreath, and that in her right hand, as well as the grain in her left, are all so delicately proportioned and borne as to leave every feature of the statue free in the expression of its own individual beauty. The delightful simplicity and rustic abandon of the face is in harmony with the Arcadian realm she graces and sways.

MUSES.

Urania, the Muse of Astronomy, Clio, the Muse of History, Polyhymnia, that of the Sublime Hymn, and Euterpe, that of Lyric Poetry, are antiques of great interest, as embodying in appropriate forms, in the estimation of the most refined Greek thinkers, the divine powers presiding over these several departments of Nature, physical and spiritual. They are collected in the Royal Museum at Berlin. Height of cast, 4 ft. 8 inches, each.

From no other class of subjects in statuary, perhaps, can the student of Art more readily apprehend the significance of the *ideal* as applied to human work. While the *Apollo* and the *Venus* necessarily involve an augmentation of *human beauty* to such an extent as to command the reverence which belongs to divinity, in order to lift the thought and passion of the soul to celestial beings and themes, we have here simple *action*, indicative of specific ideas, to which the accessory of no special or predominant type of corporeal beauty is essential, any further than the force and grace of the action, naturally requires. The end of the artist is to express the specific and grand *ideas* or images, of Astronomy, History, Poetry, &c.

Each of the Nine Muses has its peculiar attitude and expression, and the relative force of each is, in some sort, the relative sublimity or energy of the theme represented. *Polyhymnia* for example, especially excites admiration for harmony of pose, expression and drapery, with this *idea* of the Sublime Hymn, and so with each other subject.

Clio.

Polyhymnia

NIOBE AND DAUGHTER.

The original of this famous group is preserved in the Gallery at Florence. The central piece of the group is represented in our Chart,—Niobe and her youngest daughter. The interesting legends of Niobe and her children formed a copious theme for the Greek artists. The number of her children was the occasion of her proud boast, and of the jealousy of Leto, and led to their being slain by the arrows of Apollo and Diana.

Winkelmann's estimate of this group is (after describing the effect of the artist's choice of forms) thus expressed. "A state such as this, in which sensation and reflection cease, and which resembles apathy, does not disturb a limb or feature; thus the great artist was able to represent, in this instance the highest beauty, just as he has done." Height of cast, 7 ft. 2 inches.

MINERVA.

Minerva, the *Athenæ* of the Greeks, has very many representations in art; now the armed warrior, now the wise counsellor, and again the protectress of the arts of peace; sometimes bearing the helmet and shield, and sometimes the spool, spindle, and needle.

The Parthenon at Athens was reared to her honor, and in it was placed the famous statue of the Goddess which was wrought by Phidias, in ivory and gold, to such colossal proportions. This statue of Phidias, once conceived, seems to have governed the works of all subsequent artists in their ever varying figures of Minerva. The figure photographed into our Chart, represents the statue from the Palace of Justinianus, whence the name it bears. It is preserved at Rome. It ranks as a chef d' ouvre, with the Pallas of the Villa Albani. Height of cast, 7ft. 3 in.

AMAZON.

This Amazon is one of six entire figures, in Rome, known by the name. The traits of this figure are so distinct, and decidedly expressed that it cannot be misinterpreted. The energetic sharpness of the brow, the severe, almost painful expression of the face, the peculiar character and arrangement of the hair, the hardihood and bravery of the attitude, are the same in all these Amazons. They must have had a common model. The costume might be suited to Diana or to one of her Nymphs. The helmet at her foot, the weapon in her raised hand, the band around her ankle for the attachment of the spur, all indicate her traditional character.

The popular notion of the Amazon assigns to her a fierce and desperate character. She should the rather be considered as serious, firm in trial, resolute in exigencies requiring true bravery, but not seeking controversy, or recklessly pursuing it.

This statue once graced the public hall of the Medicis, next a decoration of the Villa Mattei, and is now to be seen in the Vatican at Rome. The arms, and the left leg, from the knee to the foot, are restorations. Height 6 ft. 3 inches.

ARISTIDES.

This statue, very plausibly assumed to be that of *Aristides the Just*, from its peculiar gravity and seriousness of pose and expression, is most probably that of *P. Ælius Aristides*, surnamed *Theodorus*, who lived nearly 600 years later than the celebrated Athenian, who was surnamed *the Just*, or about A. D., 117 to 189.

This *Aristides* held the title of *Priest of Æsculapius*, and many monuments were raised to his honor as a rhetorican. After the destruction of the city of Smyrna, by an earthquake, he wrote to

the Emperor, most eloquently depicting the terrible calamity and the sufferings of the people. The Emperor was influenced to assist in re-building the city, and the people testified their gratitude by rearing a bronze statue to his honor in their market place. The statue bearing this name, in Paris, was the work of *Cartelier*, and designed to grace the hall of the Senate. It encountered opposition to being displayed among the chefs d' ouvre of the Arts, from the apprehension that it would remind the populace too emphatically of the exiled Moreau.

The benign expression of the head of this statue, its noble and severe style, as well as the exceeding grace and simplicity with which it is draped, give it great interest as a figure, and it seems to justify its association with the history of the *Just*. It is of the size of life, as represented in Paris.

ADORANT.

This antique stands in the Royal Museum at Berlin. (Size 4 ft. 3 in.) Its name is the simple interpretation of the action of the figure. This piece is the occasion of much learned conjecture as well as much fervid admiration. Its absolute nudity, the absence of any symbol or accessory of any kind, seems to justify the belief that it might have been intended to represent a youth who had successfully competed in the Gymnasium. He seems to have borne away the prize at a solemn game, most likely, a race in the stadium, for which he now renders his devout thanksgiving. It has been plausibly conjectured that this bronze may have been a portrait statue of the brave prince, educated by Lysippus. Its style belongs to the period of that great artist's labors.

This statue was once presented to *Prince Eugene* of Savoy, by Pope Clement XI. Thence passed to the Prince of Lichenstein; subsequently the King of Prussia Frederick II, acquired it, and placed it in the Museum at Berlin, where it now stands.

NYMPH ANCHIRRHOE.

This exquisitely beautiful statue is small,—only 3 ft. 7 inches in height,—yet it is an ample expression of the Greek conception of the Nymph whose tender regard for the crystal spring was the source of its life-sustaining virtues. This one is found in Humbolt's collection.

LAOCÖON.

This group, in Greek marble, was executed jointly by Agesander, Polydorus and Athenodorus, all sculptors of Rhodes. It was found about the year 1506, near the Baths of Titus; and Pope Julius II, caused it to be placed in the Vatican. Laocöon, Priest of Apollo and brother of Anchises, attempted to persuade his fellow citizens of Troy to destroy the wooden horse; but, in support of the stratagem of the Greeks, Minerva sent two monstrous serpents from the sea, which attacked Laocöon and his two sons, and strangled them by the Altar at which they were engaged in offering sacrifice.

The composition of this group; the excellent contrasts of attitude, the freedom and the truth of the contortions, the perfection of the figure of the father, the powerful emotion of one of the sons and the expression of despair in the other,—with other eloquent traits—have given to this admirable work very high rank among the master-pieces of Art.

The fore arm of the larger son and the entire left arm of the other were restored by Cornacchini. The left arm of the father has served as a model in the works of Bandinelli, Montorsoli and Girardon. The height of this group is 5 ft. and 9 in. Museo. Pio Clementino, Rome.

GANYMEDE.

The large Photograph in this Chart is of an Antique Ganymede which is preserved in the Royal Museum at Berlin, the height of the figure being 4 ft. 1 inch.

It is but one of many antique representations of this subject, varying like the mythological legends which have been transmitted; but it is deservedly considered the most beautiful, both in respect to the *choice of forms* and in the perfection of its *proportions.*

In the Greek Mythology, Ganymede, the son of Tros and Callirrhœ, was the most beautiful of mortals; was sought out by the Gods; transported by an eagle to Olympus; appointed to serve as Cup-bearer to Jove, and retained as the successor to Hebe in this high office.

The famous painting of the Ascension of Ganymede by Antonio Allegri, surnamed Correggio, preserved in the Art-Gallery of Vienna, represents the subject by a still more youthful figure; and while it interprets the legend itself with the greater interest, does so at the expense of the form which captivated the Gods,—a form so far developed as to serve as a type of perfect human beauty.

This Photograph itself merits attention from the fact that it is the production of one of our most accomplished American Photographers.

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